

MARY HARTMAN  
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Episode #102

by

Ann Marcus  
Jerry Adelman  
Daniel Gregory Browne

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CAST OF CHARACTERS

MARY. . . . . LOUISE LASSER  
 TOM . . . . . GREG MULLAVEY

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CATHY . . . . . DEBRALEE SCOTT  
 MARTHA . . . . . DODY GOODMAN  
 FOLEY . . . . . BRUCE SOLOMON  
 BETTY McCULLOUGH. . . . . VIVIAN BLAINE  
 HOWARD McCULLOUGH . . . . . BEESON CARROLL  
 CLETE MEIZENHEIMER. . . . . MICHAEL LEMBECK  
 NAOMI . . . . . BEVERLY SANDERS

SETS

ACT I  
(Pg. 1)                      MARY'S KITCHEN, LATE AFTERNOON  
                              LIMBO PHONE - FOLEY'S APARTMENT  
                              (Mary, Howard, Foley, Naomi)

ACT II  
(Pg. 14)                      CAPRI LOUNGE, THAT EVENING  
                              (Cathy and Clete)

ACT III  
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                              (Martha and Cathy)                      \*

ACT IV  
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ACT IV  
SCENE 2  
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                              (Foley and Mary)



ACT ONEMARY'S KITCHEN - LATE AFTERNOON

MARY AND NAOMI AND HOWARD. MARY  
IS IN AN UP MOOD. GOOD FRIEND  
HOWARD IS GLAD ABOUT THAT.

NAOMI

Now this has been a separate number hooked  
into our help line trunk line.

\*

MARY

Help line. Hurt line.

\*

NAOMI

Don't give it to any of your friends.

\*

MARY

I just have Heather and she's twelve.

\*

NAOMI

Worst offenders. Better that you have  
it here since you seem to be so willing  
to get involved on a 24-hour basis.

\*

You got your hot line. (TO HOWARD) Few  
people get as involved as she does and I  
think that's wonderful. I have to go now.

I'll see you later. (NAOMI EXITS)



MARY

So isn't it wonderful? That Help Line --  
just think -- I have my own  
personal red telephone. My own personal  
hot line. Just like the President of  
the United States. Isn't that wonderful?

HOWARD

It certainly is.

MARY

And I'd rather have my phone than his.  
The only people he can talk to on  
his phone are Russians and I don't  
think he speaks Russian.

HOWARD

(SMILES) That would make conversation  
a bit difficult.

MARY

The only Russian words I know are "nyet"  
and "borsht" and "tovarich". So all I  
could say would be, "No soup, comrade."

SFX: PHONE RINGS

\*

MARY (CONT'D)

Watch this very first call. Help line,  
very first call, what is your name, your  
address, is there a suicide involved?

\*

(MORE)



MARY (CONT'D)

Oh, so sorry. (HANGS UP) That was just  
the telephone company. They were just  
testing the line.

\*

MARY LAUGHS AT HER LITTLE JOKEY,  
AS DOES HOWARD.

HOWARD

Gee, it's nice to see you feeling so  
good.

MARY

You know what it is? I'm fulfilled.  
It's very important for a person to be  
fulfilled. And the work I'm doing on  
the Help Line is very fulfilling.  
Helping people. I love to help people.

HOWARD

That's a lovely quality.

MARY

It's really incredible the way I've  
been able to help people. Like today  
a lady called. She was very depressed.  
Really depressed. She had a bad problem.  
Water bloat.

HOWARD

And you helped her?

MARY

Oh, yes.

HOWARD

How?



MARY

*Nikki N.*

I told her to see her doctor... And I had another call today from a very depressed person with a bad problem. A boy who wanted to have a sex-change operation.

HOWARD

(SURPRISED) In Fernwood?

MARY

I was surprised, too. But I guess wanting a thing like that has nothing to do with the climate. I'm really not sure exactly what a sex-change operation is, but I'm sure the boy felt better after I talked to him.

HOWARD

Mary, we've been talking about all sorts of things, but you haven't asked anything about Tom. Don't you want to know how he is?

MARY

No. Why should I want to know how he is?

HOWARD

I'm worried about him, Mary. He's obviously in a very depressed mood, and he can't seem to shake it off.

SFX: RINGING TELEPHONE INTERRUPTS



MARY

REV. 5/6

That's my Help Line. (TO PHONE) Hello,  
Help Line.

FOLLOWING IS TWO WAY WITH FOLEY  
IN BATHROBE ON PHONE IN HIS  
APARTMENT.

FOLEY

Hello, Mary. This is Dennis.

MARY

How'd you get this number?

FOLEY

Love will find a way.

MARY

Can you believe it? My friends are calling me  
on the Help line, a potential suicide could be  
leaving a phone booth now and heading directly  
for a bridge because my line is busy. I'm sorry.  
I can't talk to you on this line. This is  
just for help.

\*

FOLEY

I need help, Mary. And I can only  
get it from you.

MARY

What do you mean?

FOLEY

You're the only one who can put my  
life back together again. Mary, I  
want to see you.

MARY

No.

FOLEY

Mary, I need you.

MARY

What you should do is forget about me  
and rest. You should get a lot of rest.

FOLEY

I'll never rest until I see you. I'm  
calling you for help, Mary. Please  
come by and see me.

MARY

Well, if it's just for help.

FOLEY

It's just for help.

MARY

All right, Dennis.

FOLEY

When?

MARY

I don't know.

FOLEY

Tonight?

MARY

All right, Dennis. But just for help.

MARY HANGS UP. CAMERA STAYS  
WITH HER.

MARY (CONT'D)

(TROUBLED) That was Dennis.

HOWARD NODS.



MARY (CONT'D)

I don't know whether I should see him.

I don't know what to do. Maybe I should just write him a note. A note can help a person, can't it?

HOWARD

Mary, I can't tell you what you should and shouldn't do. You have to make your own decision.

MARY

Why is it that when other people call me up for help, I can give it to them, and when I call myself up for help, there's no answer.

SFX: PHONE RINGS

\*

MARY (CONT'D)

Help Line. Ma, please, call me in ten minutes on the yellow.

HOWARD

I'm afraid we'll have to continue some other time. It's getting late and Mother likes us to be on time for dinner.

MARY

All right, Howard. I'm glad you dropped in.



SFX: PHONE RINGS

\*

HOWARD

I'll see you soon.

MARY

Give my regards to everybody. You know,  
your brother and your mother.

HOWARD

I will, Mary. Goodbye.

\*

HOWARD EXITS.

MARY

He's nice. I like him very much. He's  
really nice.

\*

SFX: PHONE RINGS AGAIN

MARY (CONT'D)

(ON PHONE)

Ma, I told you in ten minutes on the  
yellow phone. I know you can't tell  
the color from your house. But you  
know what the number is. Don't go  
by the color, go by the number. Ma,  
get a hold of yourself, don't get  
hysterical. I've got to keep this line  
open for people who need help.

FADE OUT.



ACT TWOCAPRI LOUNGE - THAT EVENING

CLETE AND CATHY AT A TABLE.

CLETE

The way the girls were always chasing me, it's a wonder I ever graduated from high school. Anyway, after I did, I...

CATHY

(INTERRUPTS) Was Father DeMarco in high school with you?

CLETE

Frank? Yeah. Why?

CATHY

He seems older than you.

CLETE

Well, it's the work he does. All those church services and charity work.

That makes a man seem older. I observe things like that.

CATHY

I guess that's what makes you such a good reporter.

CLETE

Right. Now you take me. I'm always dashing out with the Newsmobile crew to cover breaking news. You know, always on my toes. Ready for adventure. Stuff like that keeps a guy young. How old do you think I am? Go ahead, take a guess.

CATHY

I guess about as old as Frank.

CLETE

Right. But I don't look it, do I?

CATHY

No. Not that I think Frank looks old. Just mature.

CLETE

Well, I've got my serious side, too, you know. In my job, I'm in contact with life's realities. But I try to keep my serious side out of my news broadcasts. The public likes an anchor man to be, you know, kind of sexy.

CATHY

What was Frank like in high school?

CLETE

Well, he didn't hell around like some of us guys, but we liked him anyway.



CATHY

Was he an athlete?

CLETE

Yeah. How'd you know?

CATHY

He has a marvelous body.

CLETE

You know something? You've got a sharp eye. A sharp eye. That's what you need when you're in the TV business.

CATHY

Well, I'm not in the TV business. Frank thinks I'd be good, but...

CLETE

Honey, you may be in the TV business sooner than you think.

CATHY

What do you mean?

CLETE

You ready for a little surprise?

CATHY

Sure.

CLETE

Well, I've set up an appointment for you tomorrow to meet the producer of the Fernwood Cooking show, Feasting in Fernwood.

CATHY

I watched that once. It's the pits.

CLETE

Right. You are so right. You're sharp. We had a top level staff meeting and you know what we decided? We decided that show is dullsville. What it needs is somebody like you on it.

CATHY

But I don't know anything about cooking.

CLETE

You don't have to. We brainstormed this thing and we decided what the show needs is zingo.

CATHY

Zingo?

CLETE

What we call in the business pizzazz. Somebody like you. You'd be the cook's helper. You know, hand him the salt and like that. And you'd be wearing sexy little costumes. And you know what you'd be called?

CATHY

What?

CLETE

Wait 'til you hear this. It's an idea I ran up the flagpole and everybody saluted. You'd be called the Kitchen Cookie.



CATHY

The Kitchen Cookie?

CLETE

You get it? It's kind of a pun.

CATHY

Yeah, I get it.

CLETE

Well, I told the producer about you.  
And my recommendation's not going to  
do you any harm. My bet is you're going  
to be in TV. You're going to be the  
Kitchen Cookie!

CATHY

Gee, I really appreciate this.

CLETE

Oh, it's okay. (TAKING HER HAND) You  
and I are both a couple of okay kids.  
Why shouldn't we be nice to each other.

CATHY

Would you excuse me for a minute?

CLETE

Gotta go to the little girls room?

CATHY

No, I want to call somebody and tell  
them about the job.

CLETE

Who? Your mother?

CATHY

No. Father DeMarco. Frank.

FADE OUT.

ACT THREESHUMWAY KITCHEN

MARTHA IS FUSSING AT THE STOVE.  
CATHY ENTERS.

MARTHA

Oh, good -- I'm glad you're home, Cathy --  
I've got to ask you something.

\*

CATHY

If it's about my personal life, don't  
ask. I've got enough questions of my  
own about that I can't answer.

\*

MARTHA

It's not about your personal life --  
it's about you.

\*

CATHY

Oh. (BEAT AS SHE THINKS IT OVER)  
What's the difference?

\*

MARTHA

Well, what would you say if I told you  
I was adopted?

CATHY

Ma, that's not a question about me:  
that's a question about you.



MARTHA

Well, you're my daughter, so that makes  
it about you, too, doesn't it?

\*

CATHY

Ma, as a matter of human relationships,  
if you're adopted, you're the one who...  
Adopted? Who said you're adopted?

MARTHA

Grandpa Larkin.

CATHY

Oh. Well, you know how he is.

MARTHA

Forgetful.

CATHY

He forgot for fifty years that you,  
his own daughter, were adopted? Wow.

\*

MARTHA

If I was adpoted, I'm not his daughter,  
and you and Mary are not his granddaughters,  
and George isn't his son-in-law, or is he?

CATHY

How could a person forget such a thing?

Even a forgetful person.

MARTHA

He didn't forget. He just thought  
somebody else had told me, so he  
never mentioned it.

CATHY

Ma, exactly what did Grandpa say?

MARTHA

Grandpa is not your grandpa.

CATHY

That's what he said?

MARTHA

No -- he said I was adopted.

CATHY

Well, even if you were adopted, what difference  
does it make? We all love each other.  
What else did he say?

\*

MARTHA

Nothing. Then he told me, "The Mickey  
Mouse Club" rerun was just starting on  
TV, and he had to go watch.

\*

CATHY

I don't like that show. I don't know  
why Grandpa always watches it.

MARTHA

It was talent roundup day. Cathy, I've  
got to find out who I am.

\*

CATHY

How?

\*

MARTHA

I'm going to track down my real parents.  
I've got to find out who I am.

CATHY

You're my mother, isn't that enough?

\*

MARTHA

But who was I before that? I've got  
to find out. Maybe my parents were rich.  
Maybe I was Martha Rockefeller.

CATHY

I don't think so. They can afford  
to keep their children.

MARTHA

Maybe my parents were insane. It's  
important to find out about things like  
that. Insanity can be passed on. I  
wouldn't want my children to be insane.  
(AFTER THOUGHT) But it's too late to  
do anything about that, isn't it?  
Anyway, how does a person find out who  
her real parents are?



CATHY

Ma, in this world how can we be sure  
anything's real? Or what's right? Or  
what's wrong? Who knows? Do you?

\*

MARTHA

No. But maybe I would if I'd had parental  
guidance from my unknown parents.

FADE OUT.

ACT FOURSCENE 1McCULLOUGH DEN - LATER THAT NIGHT

TOM, SOLO, LOW IN SPIRIT, IS  
NIBBLING AT A GLASS OF BOOZE.  
BOOZE BOTTLE IS IN EVIDENCE.  
MOMENT. HOWARD ENTERS.

TOM

(TRYING TO SOUND CHEERIER THAN HE FEELS)

Hi. Ed get back yet?

HOWARD

No. He'll probably be out until all  
hours. He's getting even with me for  
going out the other night and having  
a drink.

TOM

Yeah, he asked me to go with him, but  
I didn't feel like it. I'd rather  
drink here where it's quiet.

HOWARD

(MORE CONCERNED FOR TOM THAN DISAPPROVING)  
You've been hitting that stuff pretty  
heavy, Tom.

TOM

I can handle it.

HOWARD

What do you need it for?

TOM

I gotta do something to take the pressure off.

HOWARD

That union business getting you down?

TOM

It's not just the union. It's the whole rotten situation at work. The working conditions, the atmosphere, the whole setup. Man, it's pressure.

HOWARD

Yeh -- I know what pressure on the job can do to a guy. I had a lot of pressure on me at my last job. Of course, it was a different kind of pressure than you're getting, but still...

TOM POURS HIMSELF SOME MORE  
BOOZE.

HOWARD (CONT'D)

Don't you think you've had enough for one night?

TOM

What I'm trying to do, Howard, is put myself out.

HOWARD

Put yourself out?



TOM

I gotta get some sleep. All I've been doing is tossing and turning all night long. I put out the light and I start thinking about how things are at home. You know, about Heather doing her homework and Mary maybe folding the laundry and then getting ready for bed, combing her hair...

HOWARD

Tom, why don't you go back to her?

TOM

I can't. Not after what happened. I just can't. In fact, I'm gonna start looking for a place of my own.

HOWARD

You're just going to live by yourself?

TOM

I don't know, Howard. I don't know what it's all about any more -- the whole scene. Life. What's it supposed to be? What's a guy supposed to do with it? I used to think I knew. I thought I knew what I wanted and how to get it. But now I'm beginning to think I'm not the guy I thought I was. I mean I always figured: what am I?

(MORE)

TOM (CONT'D)

I'm a decent, hard-working guy. Like anybody else. But is this like anybody else? I mean what's happened to me?

HOWARD

Tom, you're making your own problem. You've got a wife who loves you and, no matter what you say, I know you love her. And I know she wants you to come back.

BETTY WANDERS IN AS HOWARD CONTINUES.

HOWARD (CONT'D)

There's your answer, Tom. Go back to her.

BETTY

Really, Howard, I don't think you ought to tell Tom how to lead his own life. He's a grown-up, intelligent man. And we're just neighbors -- not marriage counselors. I'm sure Tom can figure out by himself what's the right thing for him to do.

TOM

Right now, the thing for me to do is take a long walk. Maybe that'll make me tired enough to get some sleep.

TOM EXITS.

HOWARD

I'm just trying to help the poor guy.

BETTY

You're wasting your time. Some people can communicate with some people and other people can't.

HOWARD

I'm not sure I follow you, Mother.

BETTY

Well, it's obvious that Tom and Mary can't communicate with each other. They've got some kind of a block. But take two other people, you and Mary just for example, you obviously don't have that problem. You two have what they call rapport.

HOWARD

Mother -- you're reading something into our relationship that's not there.

BETTY

Am I?

HOWARD

Yes. And you're missing the whole point of what is really going on.

CUT TO:



SCENE 2

FOLEY'S APARTMENT

FOLEY, SOLO, IN BATHROBE, IS  
READING.

SFX: DOORBELL.

FOLEY OPENS DOOR, REVEALING A  
SOLEMN LOOKING MARY WHO  
CARRIES A NUMBER OF PAMPHLETS.  
HER SOLEMN LOOK REMAINS AS HE  
SMILES LOVINGLY AT HER, AND:

FOLEY

Come in, Love.

MARY COMES IN. HE CLOSES THE  
DOOR.

FADE OUT.

END OF EPISODE #102